

1917
Dec. 17
NeAnR

Prud Luty-

Dec 17-1917

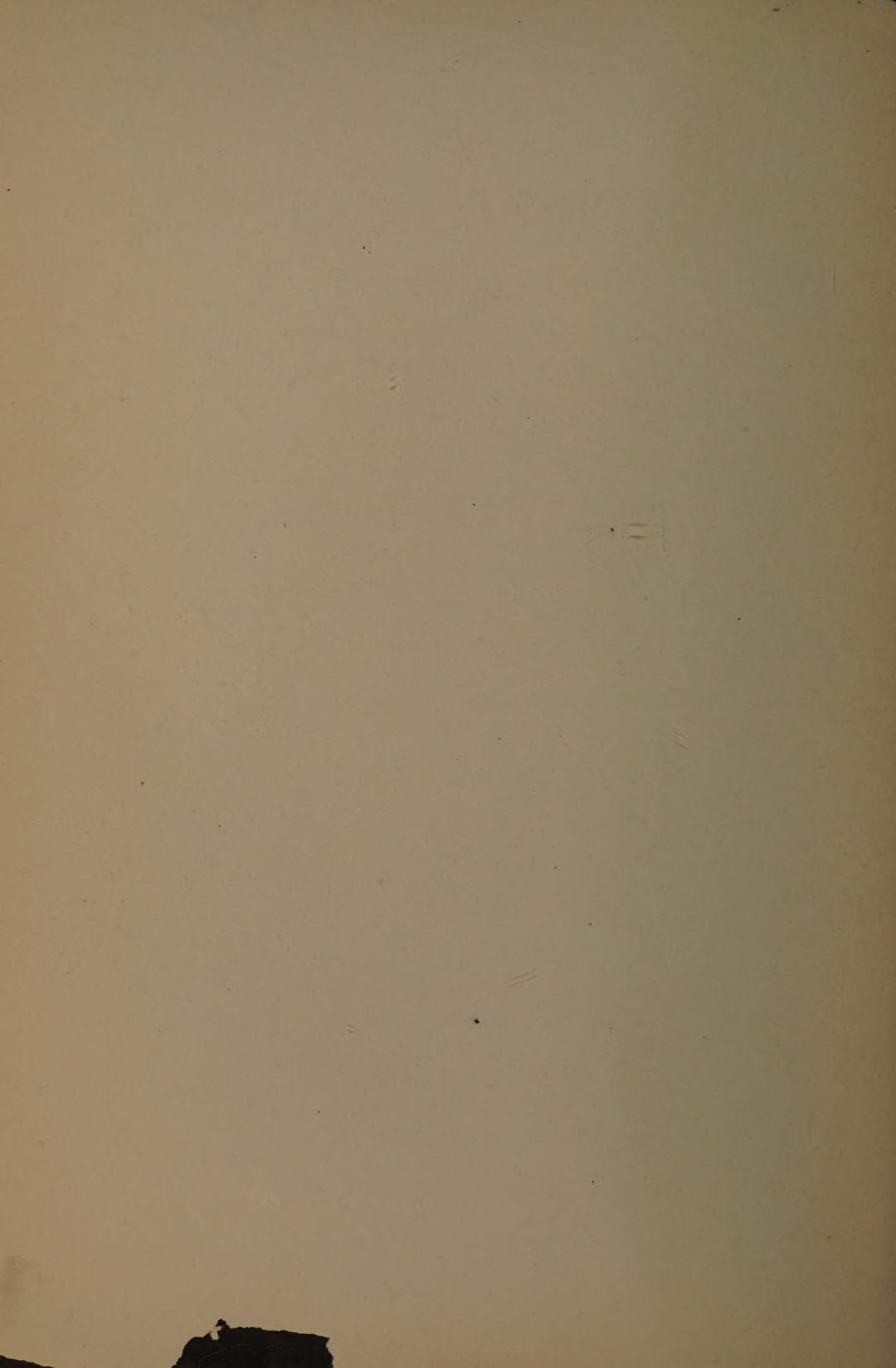
MEZZOTINTS

Printed in Color

BY

S. ARLENT-EDWARDS

THE ANDERSON GALLERIES
NEW YORK



THE
MAX ROSENBERG COLLECTION

MEZZOTINTS

*Engraved and Printed in Colors
at one Printing and a
few Prints in pure Mezzotint*

BY
S. ARLENT-EDWARDS

TO BE SOLD

MONDAY, DECEMBER 17, 1917

AT 8.15 O'CLOCK

On Public Exhibition from Monday, December 3rd

THE ANDERSON GALLERIES

PARK AVENUE AND FIFTY-NINTH STREET

NEW YORK

1917

Dec. 17

NeAnR

LA3673

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.
2. The highest bidder to be buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.
6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.
7. **TERMS CASH.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots

as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such resale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such resale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00

The Anderson Galleries

INCORPORATED

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

TELEPHONE, PLAZA 9356

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

Preface

THE prints comprising the following list, with but few exceptions, make a complete collection of the proofs from the mezzotint plates engraved by S. Arlent-Edwards. They are appropriately framed, and unless otherwise stated, are signed and printed in colors by the engraver.

The Edwards' prints are widely sought by the collector. Many subjects are now so rare as to be almost unobtainable and the making of a complete collection, a problem involving the greatest difficulties.

In explanation of the method he adopted, Mr. Edwards made the following statement:

After some years of experimenting and investigating, I believe that I have succeeded in reviving the almost obsolete art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers—examples of whose work are now in such great demand. I have gone far enough in my experiments to be able to confidently announce that all the beauties of the old printing will be retained in mine and I can secure a depth and richness of color that can be achieved by no other system of printing.

After Jacob Le Blond, in 1720, invented printing in colours from a mezzotint plate, the art was practised and gradually improved until it arrived at its highest point of perfection late in the 18th century. Since then, and for the past century it has, for some reason, fallen into desuetude; and though it has been revived with varying success, the experimental labor, time, etc., necessary to make a good proof has made the process so expensive that it has not met with the support necessary to its progress.

Every proof in colours is practically an oil painting. When the plate is engraved and ready to be printed, the colored inks—

which are specially ground and mixed with thick oil and varnish—are rubbed on the plate in a thick mass and then wiped off the surface, the fine indentation of the mezzotint leaving a place for the colours to lie. Each colour has to be put on and rubbed separately. After the ink is put on and the plate wiped and manipulated in a manner which blends the colours together, so that there is no ink left except in the engraved work, the proof-paper is then laid on the plate and is passed through a heavy copper-plate hand-press, the paper being thus pressed into the engraved work in the plate and taking up the ink and so making the finished proof. The same process has to be gone over for each proof and consequently it necessitates a great amount of labor and experience, but the end justifies the means, for these engravings possess a richness of colour which can be achieved by no other process.

Mezzotint is a style of engraving on copper or steel differing entirely from any other. The surface of the plate is first indented all over by the action of an instrument, like a chisel, with a serrated edge, called a mezzotint grounder. This tool being rocked to and fro in many directions (technically called ways) produces a “nap” or “burr,” called the mezzotint ground and which, if an impression were taken, would be uniformly black. A mezzotint engraver’s tools are few—a scraper and burnisher. The design is drawn upon this ground by scraping away the “burr,” scraping more and more of the ground in proportion to the shades, using a burnisher for the highest lights. The mezzotinter’s work has a breadth of effect, a depth and brilliancy of tone to be attained by no other style of engraving. But the freedom of handling which this method allows makes a keen knowledge of drawing and the values of black and white indispensable.

S. ARLENT-EDWARDS



S. ARLENT-EDWARDS
By Miss Marie A. Hyde



The Max Rosenberg Collection of MEZZOTINTS

Printed in Color by

S. ARLENT-EDWARDS

Monday Evening, December 17, 1917, at 8:15 o'clock

1 LADY HALLETT after Thomas Gainsborough

120.5
A portion of "The Morning Walk" in the Rothschild Collection. Published in November, 1900. Plate defaced in 1902. Proofs limited to 175 copies.

2 DUCHESS OF DEVONSHIRE after Thomas Gainsborough

150.5
Original painting in the J. Pierpont Morgan Collection. Published in 1902. Plate defaced November 1, 1904. Proofs limited to 125 copies.

3 SOPHIA CHARLOTTE (Wife of Sir John Sheffield, Bart.)
after Thomas Gainsborough

110.5
Original painting in the Rothschild Collection. Published in November, 1901. Plate defaced in 1902. Proofs limited to 175 copies. Remarque—a crest.

60. 4 EMMA (Lady Hamilton) after George Romney

Original painting in the Rothschild Collection. Published in 1904. Plate defaced in March, 1906. Proofs limited to 175 copies.

110. 5 BOSOM FRIENDS (Miss Bowles) after Sir Joshua Reynolds

Original painting in the Wallace Collection. Published in 1903. Plate defaced in August, 1906, No. 5 of 10 subscription copies. Remarque: sheep, with original pencil sketch of a dog's head.

100. 6 LADY HAMILTON AS NATURE after George Romney

Original painting in the Henry C. Frick Collection. Published in September, 1908. Plate defaced in December, 1908. Proofs limited to 225 copies.

88. 7 LAVINIA (Countess Spencer) after Sir Joshua Reynolds

Original painting in the Spencer Collection. Published in October, 1902. Plate defaced January 3, 1904. Proofs limited to 175 copies.

56. 8 THE MISSES FRANKLAND after John Hoppner

Original painting in the Tennant Collection. Published in 1902. Plate defaced August 19, 1907. Proofs limited to 175 copies.

Label on back of frame, "The Sisters. The Ladies Falkland."

75. 9 THE HONORABLE MISS BINGHAM after Sir Joshua Reynolds

Original painting in the Spencer Collection. Published in January, 1902. Plate defaced January 3, 1904. Proofs limited to 175 copies.



10



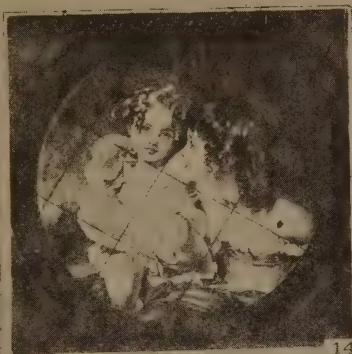
11



12



13



14



15



16



17



18

10 MRS. DRUMMOND SMITH after George Romney

80.
Original painting in the Northampton Collection. Published January 23, 1905. Plate defaced in March, 1906. Proofs limited to 175 copies.

11 MRS. SARAH SIDDONS after Thomas Gainsborough

90.
Original painting in the National Gallery. Published in 1902. Plate defaced in August, 1906. Proofs limited to 150 copies.

12 MRS. BENWELL after John Hoppner

95.
Published in 1904. Plate defaced November 1, 1904. Proofs limited to 175 copies.

13 THE BLUE BOY (Jonathan Buttall) after Thomas Gainsborough

ant
Original painting in Grosvenor House. Published in September, 1901. Plate defaced November 1, 1903. Proofs limited to 175 copies.

14 NATURE (The Calmady Children) after Sir Thomas Lawrence

180.
Original painting in the H. E. Huntington Collection. Published in 1903. Plate defaced in August, 1906. Proofs limited to 175 copies.

15 THE PINK BOY (Master Nicholls) after Thomas Gainsborough

225.
Original painting in the Rothschild Collection. Published in 1903.

On publication announcement was made that the proofs would be limited to 175 copies; but less than a hundred proofs were pulled because of an accident to the plate. VERY RARE.

16 MRS. DAVENPORT after George Romney

60- Original painting in the Bromley-Davenport Collection. Published November 26, 1906. Plate defaced January 26, 1907. Proofs limited to 175 copies.

17 LADY ELIZABETH COMPTON after Sir Joshua Reynolds

85- Original painting in the Chesham Collection. Published in 1903. Plate defaced in August, 1906. Proofs limited to 175 copies.

18 ELIZABETH (Countess Grosvenor) after Sir Thomas Lawrence

110- Original painting in Westminster Gallery. Published February 4, 1907. Plate defaced August 19, 1907. Proofs limited to 200 copies.

19 MRS. JOHN DOUGLAS after Thomas Gainsborough

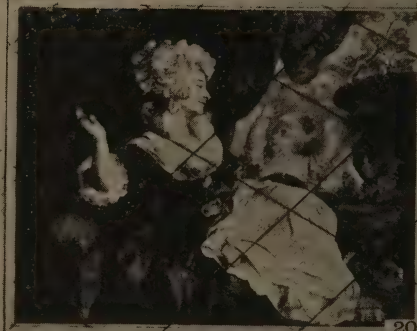
130- Original painting in the Rothschild Collection. Published September, 1901. Plate defaced in 1903. Proofs limited to 150 copies.

20 THE DUCHESS OF DEVONSHIRE AND HER DAUGHTER after Sir Joshua Reynolds

55- Original painting in the Devonshire Collection. Published in 1905. Plate defaced November 18, 1907. Proofs limited to 200 copies.



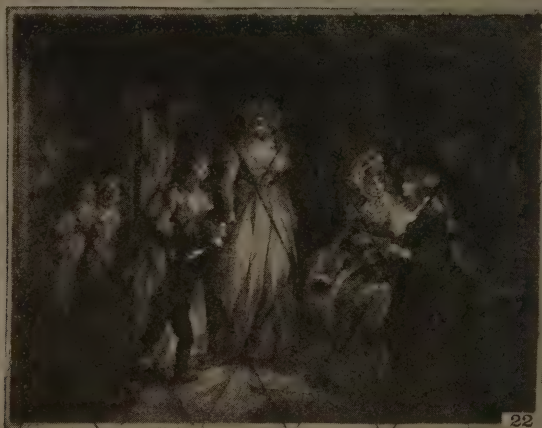
19



20



21



22



23



24



25

- 120-
21 MRS. ROBINSON (Perdita) after Thomas Gainsborough
Original painting in the Wallace Collection. Published in
September, 1901. Plate defaced in 1903. Proofs limited
to 135 copies.
- 150-
22 A VISIT TO THE BOARDING SCHOOL after George
Morland
Original painting in the Wallace Collection. Published in
1901. Plate defaced January 1, 1908. Proofs limited
to 175 copies.
- 60-
23 MRS. LOWNDES-STONE NORTON after Thomas Gains-
borough
Original painting in the Rothschild Collection. Published
September 16, 1905. Plate defaced February 1, 1907.
Proofs limited to 175 copies.
- 55-
24 ELIZABETH (Countess of Mexborough) after John Hopp-
ner.
Original painting in the Collection of the Countess of
Mexborough. Published in 1905. Plate defaced August
19, 1907. Proofs limited to 175 copies.
Label on back of frame gives the title "Countess of Mexford."
- 56-
25 MRS. MEARS after Thomas Gainsborough
Original painting in the Rothschild Collection. Pub-
lished September 16, 1905. Plate defaced February 1,
1907. Proofs limited to 175 copies.
- 395-
26 MADAME ADELAIDE (Daughter of Louis XV as Diana)
after Jean Marc Nattier.
Original painting in the Versailles Gallery. Published in
1902. Plate defaced in September, 1905. Proofs limited
to 175 copies.
Excessively rare.



26



27



28



29



30



31



32



33

- 27 MADAME HENRIETTA (Daughter of Louis XV as Flora)
after Jean Marc Nattier

Original painting in the Versailles Gallery. Published in 1902. Plate defaced in September, 1905. Proofs limited to 175 copies.

(Companion to the preceding and like it excessively rare.)

- 28 MADAME LOUIS DE FRANCE (Daughter of Louis XV)
after Jean Marc Nattier

Original painting in the Versailles Gallery. Published January 2, 1902. Plate defaced November 1, 1903. Proofs limited to 175 copies.

- 29 GIRL WITH DOVE (Sympathy) after Jean Baptist Greuze

Original painting in the Wallace Collection. Published in 1904. Plate defaced in August, 1906. Proofs limited to 175 copies.

- 30 INNOCENCE after Jean Baptist Greuze

Original painting in the Wallace Collection. Published in October, 1901. Plate defaced in 1902. Proofs limited to 125 copies. Remarque: two baby lambs.

- 31 LE DAUPHIN after Mme. Vigée le Brun.

Part of "La Reine Marie et Ses Enfants" in the Versailles Galleries. Published in 1904. Plate defaced in December, 1907. Proofs limited to 175 copies. Remarque: crest of the Bourbons.

- 32 THE MUSIC LESSON after Nicolas Lancret

Original painting in the Louvre. Published in January, 1902. Plate defaced in March, 1906. Proofs limited to 175 copies.



- 33 INNOCENCI (The Garden Party) after Nicolas Lancret
Original painting in the Louvre. Published in January, 1902. Plate defaced in March, 1906. Proofs limited to 175 copies.

With mezzotint of defaced plate marked "With compliments of S. Arlent Edwards" on reverse side of frame.

- 34 MADONNA after Botticelli.

320-
Part of "Virgin and Child" in the National Gallery. Published in September, 1902. Plate defaced December 1, 1904. Proofs limited to 175 copies.

Characterized as the rarest and most desirable of the Edwards prints.

- 35 LA BELLE FERRONNIERE after Leonardo da Vinci.

150-
A portrait presumably of Lucrezia Crevelli. The original painting is in the Louvre. Published September 10, 1906. Plate defaced November 1, 1906. Proofs limited to 225 copies.

- 36 MADONNA after Fra Fillippo Lippi.

320-
Part of "Virgin Adoring The Child" in the Uffizi Gallery. Published in April, 1905. Plate defaced December 1, 1905. Proofs limited to 175 copies.

- 37 MONA LISA after Leonardo da Vinci

100-
Original painting in the Louvre. Published April 1, 1906. Plate defaced in August, 1906. Proofs limited to 175 copies.

- 38 LUDOVICA TORNABUONI after Ghirlandaio

150-
Part of "Birth of the Virgin" in the Church of Santa Maria Novella, Florence. Published October 10, 1905. Plate defaced December 1, 1905. Proofs limited to 175 copies.



39 BAPTISTA TORNABUONI after Ghirlandaio

118.5
Part of "The Birth of the Baptist" in the Church of Santa Maria Novella, Florence. Published September 10, 1906. Plate defaced November 1, 1906. Proofs limited to 225 copies.

40 MADONNA after Bernardino Luini.

150
Part of "The Holy Family" in the Ambrosiana Gallery. Published in September, 1908. Plate defaced in December, 1908. Proofs limited to 225 copies.

41 PORTRAIT OF A LADY after Ambrogio de Predis

180
The original painting is in the Ambrosiana Gallery. Published January 23, 1905. Plate defaced January 1, 1906. Proofs limited to 175 copies.

Erroneously called "Beatrice d'Este" and attributed to Leonardo da Vinci.

42 MADONNA after Pietro Vanucchi (Andrea del Sarto)

165
Part of "The Virgin and Child" in the Uffizi Gallery. Published October 1, 1907. Plate defaced December 18, 1907. Proofs limited to 225 copies.

43 JULIA MACDONALD after Sir Thomas Lawrence

25
Published in April, 1908. Plate defaced in January, 1909. Proofs limited to 150 copies. Remarque: a rose.

44 MRS. RICHARD BRINSLEY SHERIDAN after Thomas Gainsborough.

70
Original painting in the Rothschild Collection. Published in 1901. Plate defaced in March, 1905. Proofs limited to 125 copies.

45 PRINCESS AUGUSTA SOPHIA after Thomas Gainsborough.

95
From a group of three daughters of George III. The original painting is in the Windsor Collection. Published in 1905. Plate defaced August 19, 1907. Proofs limited to 150 copies.

46' PLAYMATES (Girl and Dog) after Sir Joshua Reynolds

Original painting in the Windsor Collection. Published in October, 1901. Plate defaced June 1, 1903. Proofs limited to 125 copies.

47 LADY MULGRAVE after Thomas Gainsborough

Original painting in the Campbell Collection. Published in April, 1908. Plate defaced in January, 1909. Proofs limited to 225 copies. Remarque: spray of flowers.

48 AGE OF INNOCENCE after Sir Joshua Reynolds

Original painting in the National Gallery. Published in 1902. Plate defaced in May, 1905. Proofs limited to 135 copies.

49 ELIZA FARREN (Countess of Derby) after Sir Thomas Lawrence

Original painting in the J. Pierpont Morgan Collection. Published in 1902. Plate defaced in March, 1905. Proofs limited to 125 copies.

50 MASTER LAMBTON after Sir Thomas Lawrence

Published in 1902. Plate defaced in February, 1907. Proofs limited to 175 copies. Remarque: Collie dog.

51 MRS. ROBINSON (Perdita) after George Romney

Original painting in the Wallace Collection. Published in 1904. Plate defaced in September, 1905. Proofs limited to 175 copies.



54



55



56



57



58



59



60

- 52 MRS. WELLS after George Romney
Original painting in the J. H. Smith Collection. Published in January, 1902. Plate defaced in 1903. Proofs limited to 135 copies.
Small quarto.
- 53 MIRANDA (Mrs. M. A. Taylor) after John Hoppner
Original painting in the Londonderry Collection. Published in 1904. Plate defaced August 19, 1907. Proofs limited to 175 copies. Remarque: swan.
- 54 DUCHESS OF RUTLAND after Sir Joshua Reynolds
The original painting was burned in Belvoir Castle in 1816. Published in 1903. Plate defaced in August, 1906. Proofs limited to 175 copies.
- 55 DUKE AND DUCHESS OF CUMBERLAND (The Morning Walk) after Thomas Gainsborough.
Original painting in Buckingham Palace. Published October 1, 1907. Plate defaced December 18, 1907. Proofs limited to 225 copies.
- 56 MRS. MUSTERS after Sir Joshua Reynolds
Original painting in the Leconfield Collection. Published in 1903. Plate defaced in August 1906. Proofs limited to 175 copies.
- 57 IZAAK WALTON after E. Inskipp
Published in 1903. Plate defaced August 19, 1907. Proofs limited to 150 copies.
Artist's name spelled "Tuskip" on label.

58 THE FORTUNE TELLER after Rev. W. A. Peters.

Original painting in Guild Hall. Published in 1902. Plate defaced November 18, 1907. Proofs limited to 125 copies.

59 THE FORTUNE TELLER after Sir Joshua Reynolds

Original painting in the Rothschild Collection. Published in 1901. Plate defaced November 18, 1907. Proofs limited to 125 copies.

60 GOOD NIGHT after Henry Mosler

Published in 1896. Plate defaced January, 1909. Proofs limited to 200 copies.

61 ANNE OF CLEVES after Hans Holbein

Original painting in the Louvre. Published in January 1908. Plate defaced April 18, 1908. Proofs limited to 225 copies.

62 ELVIRA (Sometimes called The Unknown Lady) attributed to Piero della Francesca

Original painting in the Poldi Pezzoli Gallery. Published March 2, 1908. Plate defaced April 18, 1908. Proofs limited to 225 copies.

63 SASKIA VAN UYLENBORCH (Wife of the Painter) after Rembrandt van Ryn.

Original painting in the Cassel Gallery. Published February 4, 1907. Plate defaced March 6, 1907. Proofs limited to 225 copies.



61



62



63



64



65



66



67



68



69

- 90- 64 REMBRANDT'S MOTHER after Rembrandt van Ryn
Original painting in the Hermitage Gallery. Published in 1900. Plate defaced August 19, 1907. Proofs limited to 135 copies.

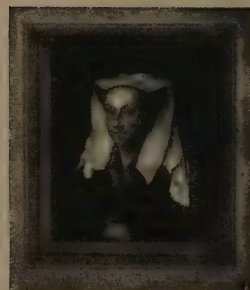
- 65 THE LUTE PLAYER after Franz Hals
65- Original painting in the Amsterdam Gallery. Published September 28, 1909. Plate defaced November 1, 1909. Proofs limited to 225 copies.

- 40- 66 SIMONETTA VESPUCCIA after Pierro di Cosimo
Original painting, erroneously attributed to Pollajuollo, in the Musée Condé, Chantilly. Published November 30, 1909. Plate defaced January 15, 1910. Proofs limited to 225 copies.

- 100- 67 WILLIAM III. OF NASSAU after Adriaen Hanneman
Original painting, erroneously attributed to Van Dyck, in the Hermitage Gallery. Published January 11, 1909. Plate defaced February 1, 1909. Proofs limited to 225 copies.

- 40- 68 PORTRAIT OF A YOUNG PRINCESS after Constantin Netscher
Original painting in the Louvre. Published March 5, 1910. Plate defaced August 1, 1910. Proofs limited to 225 copies.

- 40- 69 FRANÇOIS II (Dauphin of France) after François Clouet
Original painting in the Antwerp Museum. Published October 4, 1910. Plate defaced February 11, 1911. Proofs limited to 225 copies.



- 70 PHILLIPPE ELISABETH D'ORLEANS (Mlle. de Beaujolais) after Jean Marc Nattier

Original painting in the Versailles Gallery. Published February 18, 1911. Plate defaced March 1, 1911. Proofs limited to 175 copies.

- 71 MARGARET VAN EYCK (Wife of the Painter) after Jan van Eyck

Original painting in the Musée de Bruges. Published February 18, 1911. Plate defaced December 20, 1911. Proofs limited to 225 copies.

- 72 A GENTLEMAN OF BRUGES (Portrait of Martin van Nieuwenhove, Mayor of Bruges) after Hans Memling

Original painting in St. Jean's Hospital, Bruges. Published January 2, 1912. Plate defaced January 2, 1912. Proofs limited to 225 copies.

- 73 PORTRAIT OF A LADY (Lucrezia Tornabuoni) after Botticelli

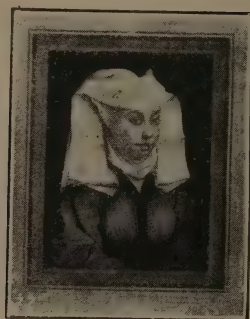
Original painting in the Stadel Institute, Frankfort-am-Main. Published March 2, 1912. Plate defaced March 2, 1912. Proofs limited to 225 copies.

- 74 THE PARSON'S DAUGHTER after George Romney

Original painting in the National Gallery. Published October 26, 1912. Plate defaced October 26, 1912. Proofs limited to 225 copies.

- 75 LOUISE DE BOURBON (Duchesse du Maine) after Pierre Mignard

Original painting in the Versailles Gallery. Published October 26, 1912. Plate defaced October 26, 1912. Proofs limited to 225 copies.



- 70- 76 LADY LAVINIA SPENCER after Thomas Gainsborough
Proofs limited to 50 copies. Remarque: flowers.

Label on frame gives the title "Lady La de Spencer."

- 35- 77 PORTRAIT OF A YOUNG WOMAN (Sister Catherine)
after Roger van der Weyden

Original painting in the Kaiser Frederich Museum, Berlin.
Published February 14, 1912. Plate defaced February 14,
1912. Proofs limited to 200 copies.

- 105- 78 PORTRAIT OF A LADY (A Member of the Dudgeon
Family) after Henry Raeburn

Original painting in the National Gallery. Published
October 7, 1913. Plate defaced October 7, 1913. Proofs
limited to 225 copies.

- 60- 79 BLANCA MARIE SFORZA (Wife of Maxmillian I.) after
Ambrogia de Predis

Published in 1914. Proofs limited to 225 copies.

- 90 80 MRS. LLOYD after Sir Joshua Reynolds

Original painting in the Rothschild Collection. Proofs
limited to 225 copies.

A COLLECTION OF PORTRAITS OF
GEORGE WASHINGTON

81 GEORGE WASHINGTON after Valentine Green

From the engraver's private plate.
Proof in pure mezzotint and a print in colors in one frame. Limited
to six copies.

82 GEORGE WASHINGTON after John Trumbull

Original painting in the City Hall, New York City. Pub-
lished in 1899.

In pure mezzotint.

83 GEORGE WASHINGTON after Gilbert Stuart

Proofs limited to 22 copies.

Proof in colors with a proof of the defaced plate in pure mezzotint
and reproduction of Washington's signature on the reverse of frame.

84 GEORGE WASHINGTON after Sharples

Published in 1899

Proof in colors. Quarto from the private plate from which but
35 proofs were taken.

85 GEORGE WASHINGTON AND MARTHA WASH-
INGTON after Gilbert Stuart

Original paintings in the Metropolitan Museum. Proofs
limited to 150 copies.

Vis-a-vis busts in colors.

86 GEORGE WASHINGTON

In pure mezzotint. Remarque: a conventionalized flower.

35- 87 GENERAL HORATIO GATES after Gilbert Stuart

Original painting in the New York Public Library. Published in 1899. Proofs limited to 25 copies.

From the small quarto private plate, printed in colors.

27- 88 GENERAL NATHANIEL GREENE after C. W. Peale

Original portrait owned by Mrs. William Benton Greene, Princeton, New Jersey. Proofs limited to 50 copies.

From the quarto private plate, printed in colors.

32- 89 JOSEPH JEFFERSON

Proofs limited to 22 copies.

From the small quarto private plate, printed in colors.

25- 90 SOPHIE ARNOULD

Special edition limited to 100 proofs in color.

Small quarto private plate.

12- 91 IZAAK WALTON after E. Innskipp

From the very rare small private plate from which only 10 proofs were taken and colored by the engraver. With facsimile signature of Izaak Walton.

6- 92 EDWIN BOOTH

Printed in pure mezzotint. Remarque: a wreath.

10- 93 MADAME RECAMIER after Baron François Pascal Gérard

Proofs limited to 200 copies. Mezzotint slightly colored. Remarque: a bunch of grapes.

Small quarto plate.

- 10- 94. DUCHESS OF DEVONSHIRE after Horace Hone.

Proofs limited to 125 copies in colors; 25 copies in pure mezzotint. Remarque: an open fan.

Miniature in colors.

- 5- 95. COUNTESS RUSSELL after Sir Thomas Lawrence

Proofs limited to 150 copies.

Miniature in colors.

- 9- 96. MARIE ANTOINETTE after Madame Vigée le Brun

Proofs limited to 150 copies in colors; 50 in pure mezzotint. Remarque: Louis XVI.

Printed in colors.

- 5- 97. EMPRESS JOSEPHINE after Baron François Pascal Gérard

Proofs limited to 150 copies in colors and 50 in pure mezzotint. Remarque: Head of Napoleon.

Printed in colors.

- 14- 98. COUNTESS POTOCKA

Proofs limited to 150 copies. Remarque: a spray of flowers.

Small quarto printed in colors.

- 6- 99. LADY HAMILTON after George Romney

Published in 1893. Proofs limited to 150 copies.

Quarto printed in colors.

- 30- 100. FANNIE KEMBLE after Henry Inman.

Published in 1899. Proofs limited to 25 copies.

Printed in colors.

- 5-
101 MME. DE MONTESPAN by Jean Marc Nattier
Small quarto printed in colors.
- 3-
102 MRS. SIDDONS
Small quarto in pure mezzotint, marked proof.
- 6-
103 ADA REHAN
Miniature in colors.
- 2-
104 ADA REHAN
Small quarto in colors.
- 11-
105 ADA REHAN AS KATHERINE after A. M. Turner
In pure mezzotint. Signed by Miss Rehan, the painter and the engraver.
- 106 LADY HAMILTON
Published in 1902.
Small quarto in pure mezzotint.
- 20-
107 MARY LAMB after S. F. Carey
Proof No. 24.
Small quarto in pure mezzotint.
- 20-
108 OLIVER GOLDSMITH after Sir Joshua Reynolds
Small quarto in pure mezzotint. Marked proof.
- 20-
109 MME. DE POMPADOUR after Latour
Remarque: head of Louis XV and palette.
Small quarto printed in colors.
- 110 CHRISTINE ROSETTI after Dante Gabriel Rosetti
Small quarto in pure mezzotint. Marked proof.

- 111 GEORGE DYER after Meyer
Small quarto in pure mezzotint.
- 112 WILLIAM COWPER after George Romney
Small quarto in pure mezzotint.
- 113 MARY WOLLSTONECRAFT SHELLEY after Rothwell
Published in 1895. Proof No. 27.
Small quarto in pure mezzotint.
- 114 MARIE ANTOINETTE
Remarque: a rose.
Miniature in colors.
- 115 LADY FLORA MACDONALD after Sir Thomas Lawrence
Remarque: spray of flowers.
Small quarto in colors.
- 116 SIGNORA STORACE after Richard Cosway
Remarque: a medallion.
Miniature in colors.
- 117 MME. LE BRUN AND CHILD after Mme. Vigée le Brun
From the private plate. Proofs limited to 22 copies.
Remarque: a cherub painting.
Small quarto in colors.
- 118 QUEEN LOUISE OF PRUSSIA after Gustav Richter
Proofs limited to 150 copies in colors and 50 in pure mezzotint.
Remarque: portrait of Frederick William III.
Very delicate tinting.

119 DUCHESSE DU BARRY after Baron François Pascal Gérard

Proofs limited to 150 copies in colors.

Small quarto.

120 COUNTESS OF WILLON after Sir Thomas Lawrence

Proofs limited to 150 copies in colors. Remarque: pansies

Small quarto.

121 PRINCESS WILHELMINA after J. S. Tischbein

Proofs limited to 200 copies in colors.

122 NELL GWYNN after Sir Peter Lely

Proofs limited to 150 proofs in colors. Remarque: cupid.

123 MARGARET WOFFINGTON after A. Pond

Proofs limited to 150 copies in colors. Remarque: masks of Tragedy and Comedy.

Small quarto.

124 COUNTESS COWPER after Sir Thomas Lawrence

Proofs limited to 150 copies. Remarque: a bird.

125 COUNTESS OF BLESSINGTON after Sir Thomas Lawrence

Proofs limited to 175 copies. Remarque: a pansy.

126 MME. DE STAEL after Baron François Pascal Gérard

Proofs limited to 100 copies in colors, and 50 in pure mezzotint. Remarque: books and pens.

Small quarto in colors.

- 127 MARY QUEEN OF SCOTS after F. Zuccheri
Proofs limited to 150 copies. Remarque: block and axe.
- 128 NAPOLEON after Jacques Louis David
Proofs limited to 200 copies. Remarque: wreath and French Eagle.
Printed in colors.
- 129 FIVE MINIATURES
Mmes. Montespan, Grignan, Le Valliere, Maintenon, and du Barry in one frame.
Printed in colors.
- 130 PORTRAIT OF A LADY
Small quarto printed in colors.
- 131 SOPHIE GAY
Remarque: scroll and quills with pencil sketch of books.
Quarto, delicately printed.
- 132 MRS. LOWNDES-STONE NORTON after Thomas Gainsborough
The original plate in defaced condition. See Lot No. 23.
- 133 MRS. MEARS after Thomas Gainsborough
The original plate in defaced condition. See Lot No. 25.
- 134 THE LUTE PLAYER after Franz Hals
The original plate in defaced condition. See Lot No. 65.

ILAP87-D19640

L. Middleditch Co., New York

Park Avenue and Fifty-ninth Street, New York.

These bids are made subject to the Conditions of Sale printed in the Catalogue of this sale.

Name.....

Address

Shipping Directions.....

Lot	First Word of Title	Bid	Lot	First Word of Title	Bid

Make your bids on this sheet for one sale only, with full name and address.
Terms Cash. References or cash deposit required with orders from strangers.

